Amusements. Among the natives of east central Africa, the chief form of amusement, apart from dancing, might be said to be sitting and chatting. It is interesting to note that there is a word in sciyawa " sitting by all night talking." Often the younger members of the community will gather about one of the older men and listen to his stories of travel or fighting in the old days, and some men gain quite a reputation as raconteurs. Or again riddle-asking is indulged in to pass the time. Women and girls do not assist at these sittings.

Among the Yao youth, wrestling, *ku-lingana* (from *ku-linga*, to try), is practised with a fixed grip and no leg-work; the victor always commemorates his victory by hitting the man who is down, and pummelling his face with his fist or a stone.

A ball game, played originally with a ball of native rubber from which it derives its name, *mpira*, is a great favourite among boys. A dozen or more are divided into sides but all mixed up together. The ball is then thrown into the air to a member of the same side, any of the opposite side jumping into the air to try and catch it, accompanied by the clapping of hands to time.

" Hide-and-seek," *chijumajuma*, and " touch," *chuo* or *chandola* (*chijuta*, Chin.), are played by boys.

Chimanga: toward the end of the ball game, when it is decided to finish, each boy as he catches the ball puts it to his nose to smell (*ku-manga*, to smell). He is then " out." At the end of a game of " touch " played in the water, when one touches another, he jumps out of the water, puts his chin up to his nose " to smell," and is called " out." His chin may be thrown to him to " smell " while still in the water, after which he gets out without hurry. The object is not to be the last " in." I am unable to explain this custom.

Kamchi-kwao is played by girls, naked, from "*ku*" the onomatopoeic mark when catching anything.

Wichemboo: the Board and Counter game is played in nearly every Yao village. Dr. Sanderson[1] has given a very complete account of a number of the games played by the several tribes in Nyasaland and I need add nothing to his explanation of the methods of playing.

Similar games are widespread throughout Africa and are well known on the West Coast under the native nomenals. The several games are played, either simply with holes in the ground and small stones, or with a board and a triad of wood procured from Executive. The board is called *mchemboo* and the pebbles or seeds or other convenient " counters " *ajumboo*. Dr. Sanderson uses this word as the name of one of the games. The Angoni call the counters *mandu*. The holes in the board or in the ground (Pl. XXII, fig. 11) are called *tpata* (*chi-*, *chipata*) from *ku-pata*, to strike, hunt, or put down with a thud, to " plank down," and refers to the way the counters are " planked down " in the holes on the board when playing. The large container at the end of the board is simply to hold the counters out of play and is called *ngumbo*, " the house," or *kimbi*, " the hole." The counters are

[1] Meredith H. Sanderson, 'Native games of Central Africa' (trans. Amer. Soc. Arts, 1914, vol. xii, p. 749-760).

called *kenu*; *mukuna* or *mankuna*, the words given by Dr. Sanderson, are not known to the Tao in this district. There is a simple game played among the *Anyanja* children and there here called *chisua* (*chilibidi* or *tic chilibasi*), but the common game played is more difficult as shown by Dr. Sanderson. *Mchezathao* is being partly displaced by a Swahili variety called *kwa*, or often by the Tao, *ohwe* (Pl. IV, fig. 4). I may here also point out that the words *mwano* and *mwale*, which Dr. Sanderson saw for the *Manyanja* and *Angoni* variation of the game, are often explained by *mfuwo* and *tuwo*.

Two children play at keeping house in little grass structures, made near the village or in the fields, while their parents work. Children who can only toddle may be seen practising during the steps of their elders. The boys play with miniature bows and arrows made of a kind of grass, *mwa*, and make a toy dart-tube, *ulo* (Pl. XXII, fig. 1). Little dug-out canoes eighteen inches long are made for them to sail in pools.

Among the lads in a village, games of fighting are much indulged in; two sides are opposed and their weapons are of various kinds. Sometimes each is armed with a length of bamboo, into the hollow end of which mud and pebbles are put, representing powder and shot. This end of the bamboo is then rapidly swung in the direction of the "enemy" and will discharge the mud and pebbles into the face of the opponent. This is called *uti ja mwanga* (" gun for mud "). The boys are sometimes armed with cruise sticks for throwing at each other.

Chisuwo is another form of fighting. Armed with a collection of small stones, each flicks his stone at the enemy with very good aim, using the fore-finger of the right hand to propel the stone, the index of the left hand acting as trigger and the left thumb as the spring. The name comes from *wo* the sound of the whizzing stone as it goes through the air.

In a pool opposing sides fight with rudimentary syringes made of bamboo, driving streams of water into each other's faces. This is called *ipiwo*, from the sound of the streams of water, *wo uti ja mwai* (" gun for water "). In the water they also play *chitetegulchinga*, (*ku-tetegulchinga*, to press down). Boys are ranged on two sides; each tries to " collar " one of the opposing side and put him down into the water, holding him down between his legs. An old water trick is for a boy to go down to the bottom and there squat with his face turned upwards, the nostrils stretched wide open by the fingers; viewed from the surface the face looked flat and very grotesque. There is also diving for sweets, *chitetelilo* (*ku-tetelilo*, to dive for).

A kind of skipping, called *chisuwo*, from *wo!* *wo!* the sound of the rope as it goes round in the air, is a great favourite. A rope with a heavy rope about fifteen feet long, with a bundle of grass at the free end enclosing a lump of heavy wood or stone, swings it round and round his head. The faster it goes, the higher it will fly out, while the boys in turn run in and jump over it. Sometimes a boy is caught by the rope and gets a nasty blow, occasionally resulting in a broken limb.

In Stacks D-5 (on. 1912) 1922 FT? Too FT?

857 S34

more than so that the bone is contained in one hand; the other player has to guess in which the bone lies and this he does by striking with the finger the hand in which he imagines the bone to be. If the striker guesses correctly, he moves his men and his slave to the first dumping-place. It is then his turn to hide the bone. So it goes on till one or the other arrives at the slave-market. There he barters his slave for trade-goods and returns in the same way; whoever gets home first wins, and the loser is said "to have died on the road," a not uncommon event in the old days. It is interesting to note that *shooting* is sometimes attempted by palming beans between the fingers, so that in the hand guessed, the beans is palmed between the fingers, and, in the other hand, a bean is released from between the fingers into the palm.

[798]

●526

Njanje (native, Chin.): a kind of ninepins, which takes its name from the object which is thrown to knock down the ninepins. The game is played by youths and men, equal numbers sitting in two parallel rows fronting each other on the ground, the two rows composed of a dozen or more persons, a few yards apart. Each person has set up in front of him on the ground a melon rib from which the grain has been stripped, or each may have a number of them, perhaps six. In the former case, the subs are perhaps two feet apart, in the latter only a few inches. Each player is provided with several *njanje*, from six to twenty-four in number. The *njanje* is a piece from the side of a gourd, slightly concave-convex and circular in plan, with the edge often cut into serrations. A piece of reed is fixed through a hole in the centre, projecting an inch or so both and a half from the convex surface, thus forming a kind of tentorium, two or three inches in diameter (Pl. XXII, fig. 9). It is held between the thumb and second finger by the *last-njanje*; by a sharp movement of the fingers, it can be spun out of the hand and, at the same time, jerked forward by another sharp movement at the wrist. At a given signal, the players on both sides start launching forth their little toys which spin away towards the melon subs of the opposing side, the object being to knock them down. When there are many on a side, each with a number of subs, many fall with the first onslaught, but as fewer and fewer remain, it becomes more difficult, and players try to show their skill by aiming at the subs furthest away from them, along the opposite line. The game goes on till only one sub is left standing; then, if a player of the opposite side knocks it down, he puts one of his own up again, and the side which had the one remaining puts one up, and so the game may go on. When they are tired of playing, they say, "*Kwimbi mwanga*." "We must finish the game," literally "Come on, we must small."[1] A knife is then stuck in the ground on either side, the blade pointing to the opposite side, and each man, when he has hit the knife of the opposing side with his *njanje*, is considered to have shown his skill, and goes off. The last man remaining is laughed at as being a fool at the game. If a headman is playing, he makes sure of having his toy first, so that he will not be left in to the last. The game has a great fascination for the natives and it is said of Mukenya, the uncle of the present chief (1912), that he was

[1] Vide supra, p. 385.

3: Stanner D-5 (ca. 1912) 1932 FT? Too FT?

526

to enthusiastic a player that if anyone wanted to make a joke at his expense, he would snap his fingers, indicating the action of throwing the njungu.

524

Chipulupuwe: a Mung'anja game now played by the Yao which takes its name from *lupulupuwa*, to astonish as a fowl does looking for food. The words used in the game are all Chinyanja. A number of beans, perhaps twenty, are put down in a row at intervals on the ground. One player manipulates the beans, while the other has his back turned so that he cannot see. The first player calls, "*Chipulupuwe chipulupuwe!*" the second answers, "*Wawa Mungu* (child of a guinea-fowl)." The first then says "*Nanga apa!* (What about here?)", pointing to the first bean; the second player answers "*Palimi!* (Fish is up!)." At the second round, the first player having picked up the first bean, points to the place where it was and repeats his cry, but at the words, "*Nanga apa*," the second player has to say, "*Palibe!* (There is none)." Then he comes to the second bean and says, "*Nanga apa?*" and the second player, knowing that he has come to the second bean, answers, "*Palimi!*" When three, four, or five beans have been picked up, the first player asks three, four, or five times, "*Nanga apa?*" and the second player to each question should answer, "*Palibe!*" and then, when the first player points to a bean and not to a blank, the second player should know that he has come to a bean and answer, "*Palimi!*" instead of "*Palibe!*" When played quickly, it is not altogether easy to answer correctly, as the end of the line of beans is approached.

Chipute cha wapiki (to strike with the hand) is played with four pebbles or beans. Starting with two in each hand, the fists are closed and then making similar movements of throwing from each hand, two are thrown from one hand, or one from each as the case may be, as a sleight-of-hand. One of the two thrown on the ground is then taken up in each hand, and the guesser has to say in which the three are. This he indicates by striking the hand with one of his fingers. This game has many variations.

857
527
526

Chitetesete: a game of jumping from a big rock over a fire. Before jumping, the boys sing, "*Chitetesete chitetesete ede!*"

Chitukumuzwa (to-tuse, to pinch): each of a number of boys loosely pinches hold of the skin of the back of the hand of his neighbor, one hand above the other. They then sing:

"*Chitukumuzwa chitukumuzwa, nsikhale!*"
"*Pinch Pinch, not smoke!*"

At the word *nsikhale*, everyone should break away while digging his nails into the hand beneath his. Some one of them is sure to have had his attention distracted and forget to pinch hard, while he himself receives a pinch hard enough to make him jump.

Running round, each boy hums a note:—"*um . . . m*," each one in a different key. Anyone changing his note is disqualified.

529
857

Tjoore: a number of stones of a medium grain with long joints, or small millet stalks are bound together by their upper ends. The free ends are heated in a fire, then hanged down

G.Shannon D-5 (ca. 1995)1918 FIT Tue FIT
Master 1 F69

When a number are working they take time from the front man, the rear man shouting with his ordinary gabble. The passengers sit in the middle, a chief towards the stern. They never lose sight of land even in crossing the widest part of the lake. Stones are now used occasionally as anchors up the lake; grass houses are made to shelter canoes. The smaller canoes are 2 feet to 2½ feet high, the very large ones used to be 4 and 5 feet high; except on the lower river, where canoes have ends similarly shaped, they are made with a bow more pointed than the stern and having a beak (Fig. 16). There is no ornamentation and no figure heads.

In every lake shore or river-side village or collection of huts will be found one or more canoes; those belong to much one man, others using them paying a fee. At the launching of a new canoe, beer is made and the owners drunk, and medicine is made for the safe journey.

Swimming.

Not even all lake-shore natives swim, though most do. The art is learnt in childhood and not taught. They are not very fast swimmers, and I do not think would swim very far. They sometimes dive head first and practise staying under water. They swim rather like a dog, both arms coming a little out of water, but not a true-dog stroke; arms are kept straight. They sometimes swim on the side, but never use the ordinary breast stroke.

Games.

Several games are played resembling the games of *ulwa* introduced from Zanzibar (*Mancala*); *ulwa* is played on a board in which rows of holes have been cut; boards are used as trenches.

Mdandwe.—A game found among *Anyanja* and *Mashinga*; it may be played on a *ulwa* board, but is often played in holes made in the ground with stones. The *Angoni* game *chipalapasa* is played in the same way. At Fort Anderson is a heap of stones in which hollows have been made similar to those made in the ground. It is the only piece of stone-work I have in the country. Children and women play *kumtikhwanya* (*mdole*).

A man tries to see beneath to keep saying what's-his-face . . . . while another makes a pile of stones from another pile of ten, taking one at a time, saying, "To take and put it there makes one," etc. Also play at guessing in which hand an object is hidden, or one out of two men sitting in a house has to guess with whom a certain object is. No forfeits.

Tsuchanda (=the spider) is *nsi's* cradle.

Fisi (hide and seek), *mas hiding, fox or six making.*

There are no dice games. Cards were introduced from the coast before the advent of Europeans into the country; the games are various and different to ours.

A slip-shod kind of wrestling is practised by *Anyanja youths*; the *Mashinga*

4. Sharpe D-5 (ca. 1905) 1910 FIT Yao FIT
Marsh. P.E.U

wrestle then: each man passes his right arm round his opponent's waist and grips his opponent's left wrist. When one has thrown the other, the victor spits on his hand, dips it in the dust and then smites his victim on the forehead.

The boys practise long jumping. Small boys make miniature bows and arrows, spears, etc., to play with; in their ways and frolics small children resemble European children exactly. Little girls play at dolls—they cut cucumbers into shape and dress them in rather cloth, carrying them on their backs and making gestures to suckle them.

The first words spoken by an infant are *ma* (mother) and *ta* (father); at two years seven and two words used; a word now learnt is *tatwa* "No! I don't want to."

The only outing I ever heard of occurred when my own Mwikila was once amid a village scene, in which a woman (a man dressed up) while pounding corn was mimed and raped by another man. At the right moment her husband and others rushed in and collared the man, who was condemned to have his head cut off; the execution followed.

Dances.

The following is a list of dances; opposite each is the name of the tribe who dance it:—

1. *Chinalimba*, Yao.	13. *Jalaw*, Yao.
2. *Jalawata*, Yao.	14. *Kjinda*, Yao.
3. *Gholo*, Yao.	15. *Kukwa*, Yao.
4. *Makewe*, Mahanja.	16. *Mangla*, Yao.
5. *Mangia*, Mahanja.	17. *Mlondi*, Yao.
6. *Pachamakwe*, Mahanja.	18. *Chikanda*, Yao.
7. *Mkwaro*, Mahanja.	19. *Mlawata*, Yao.
8. *Kwanapwe*, Mahanja.	20. *Mangenji*.
9. *Mlanda*, Mahanja.	21. *Sangi*.
10. *Chikwi*.	22. *Chiwatatwiwi*.
11. *Pingwa*, Mahanja.	23. *Mkwaro*, Mahanja and Yao.
12. *Pinde*, Mahanja.	24. *Mangwakula*, Yao.

1. *Chinalimba.*—Danced at the *makisa* (mourning ceremony) generally inside the house unless a very large number of people are present.

All sit round and clap while one after the other men and women get up and dance in a rocking motion from one foot to the other, a small drum held against the chest; in former times a large one lying on the ground used also to be used—now two or three, standing on legs, are employed. When danced in the dead man's house, the body lies at one end of the room with the *Akalimba* sitting by it. On one side are the women, and on the other the dancers, the dance being sometimes started immediately after death, sometimes the following morning and continued for three days.

This dance is also performed at almost any beer drinking.